



THE CHINESE EXHIBITION

The Exhibition of Archaeological Finds
of The People's Republic of China

Nelson Gallery-Atkins Museum • Kansas City • April 20-June 8, 1975

The William Rockhill Nelson Gallery
Atkins Museum of Fine Arts
4525 Oak Street, Kansas City, Missouri 64111

中華人民共和國出土文物展覽

The Chinese Exhibition

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The Exhibition of Archaeological Finds of the People's Republic of China has elicited unparalleled acclaim as the most spectacular art attraction of our times. The appeal of its exhibits has drawn record numbers of visitors to London, Paris, Vienna, Stockholm, Toronto and Washington.

Three hundred and eighty-five choice objects of archaeological and artistic treasure, all excavated in China within the last twenty-five years, mark out the course of Chinese material civilization from an incredible 600,000 years ago through the fourteenth century of our era.

Through the goodwill of the People's Republic of China and with substantial support from the National Endowment for the Humanities, the Nelson Gallery-Atkins Museum, Kansas City, is privileged to present the final showing of the exhibition in the Western world from April 20 through June 8, 1975. It will then return to Peking.

This will be your last opportunity.

Hours of Opening

Tuesday and Friday 10 a.m. - 9 p.m.

Wednesday, Thursday and Saturday 10 a.m. - 5 p.m.

Sunday 2 p.m. - 6 p.m.

Last admission to the Exhibition: One hour before closing time.

Admission

Regular fees and policies of admission to the Gallery will remain in effect. No further fee will be charged for entrance to the Exhibition.

Regular Gallery Admission Fees

Adults \$0.50

Children under twelve \$0.25

Advance Booking for Groups and Tours

To alleviate the problem of lineups, especially for groups of out-of-town visitors, advance purchase of admission tickets to the Gallery may be made by special application. All groups of 25 or more, both local and those from out of town, are urged to purchase tickets in advance and to pre-schedule the date and time of their arrival in order to minimize waiting in line. There will be no surcharge for advance bookings. Tour organizers and group representatives should address enquiries to The Chinese Exhibition Office, Nelson Gallery-Atkins Museum, 4525 Oak, Kansas City, Missouri 64111, or telephone (816) 561-4000.

Groups of out-of-town visitors enquiring about special hours of admittance should also address their requests to the above office.

School Tours

Special admission arrangements to welcome school groups are available. Interested schools and teachers are asked to contact The Chinese Exhibition Office. Enquiries about preparatory educational materials for students should also be directed to the same office.

Recorded Tours of the Exhibition

To avoid the congestion of conducted group tours, individual self-contained audio-electronic tours will be available. A nominal maintenance fee will be charged. Personally guided tours will not be offered.

Photography

We regret that no photography is allowed within the exhibition.

Catalogues

The Nelson Gallery-Atkins Museum is sharing with the National Gallery of Art an unillustrated catalogue of the exhibition, the text for which has been provided by the Committee for the Organization of Exhibitions of Archaeological Finds of the People's Republic of China. This is currently on sale for \$1.50. Mail orders will be accepted at \$2.00 each, including postage and handling. Beginning April 15, 1975, a lavishly illustrated handlist will be offered for sale at \$4.00, or by mail at \$4.50.

Please make checks payable to: Nelson Gallery Foundation—C.A.E. and address to The Chinese Exhibition Office.

Preparatory Programs for Groups and Organizations

The Gallery will be able to assist groups and organizations in arranging programs to prepare their members to view the exhibition. Requests for further information and sources of materials should be addressed to The Chinese Exhibition Office.

Introduction to Traditional China

As a general introduction to traditional Chinese material culture, tours of the Gallery's own well-known Chinese collections will be offered in groups of approximately 20 at 50c per person on a limited hourly schedule. Special groups may schedule such tours by prior arrangement.

Tuesday - Friday: Every hour on the hour from 11 a.m. through 1 p.m.

Saturday: Every hour on the half-hour from 11:30 a.m. through 2:30 p.m.

Parking

The Gallery has limited parking facilities which will accommodate about 200 cars. Additional parking, subject to posted regulations, may be found on neighboring streets.

Public Transportation

The Gallery is located near Kansas City's famed Country Club Plaza and occupies a block of park land bordered on the east and west by Rockhill and Oak Streets, and on the north and south by 45th Street and Brushcreek Boulevard (Highway 50 and 47th Street).

The "Rockhill" line of the ATA Metro services the Gallery directly. It operates only Monday through Friday in the early morning and late afternoon. Metro #56, marked "Country Club Plaza", operates on Main Street two blocks west of the Gallery throughout the day at frequent intervals.

Visitors may at anytime call the Metro Service Bureau at 241-0303 for information about Metro routes and schedules.

KCI Airport Transportation

Full transportation information and schedules are posted at intervals inside each terminal near a white telephone marked "Ground Transportation".

Advance Booking

The Chinese Exhibition Office, Nelson Gallery-Atkins Museum
4525 Oak, Kansas City, Missouri 64111

Name of Group _____ No. _____		City _____ State _____	
Group Representative: _____		Check enclosed for Tickets _____	
Address _____		Amount \$ _____	
City, State, Zip _____		Arriving Gallery via— Bus _____ Private Car _____	
Phone _____		Accommodation in Kansas City _____	
Request for	Day	Date	Time
1st Choice	_____	_____	_____
2nd Choice	_____	_____	_____

Office Use Only:

Daily Mstr.	_____
Log	_____
Daily Conf.	_____
Card File	_____
Folder	_____
Group Lstg.	_____
Edc.	_____
C.L.	_____
Info Pckt.	_____
Tickets	_____
Recp't. Sent	_____
Phone	_____
Letter	_____

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和國出土文物展覽

FAMED CHINESE ART COLLECTION

TO VISIT KC'S NELSON GALLERY

KANSAS CITY, Mo. -- One of the largest international art collections ever to visit the United States will open here at the Nelson Gallery-Atkins Museum on April 20 after a 3½ month stay in Washington, D.C.

"The Exhibition of Archaeological Finds of the People's Republic of China" -- seen in Europe, Canada, and this nation's capital city during the past two years -- will be on public view at the Nelson Gallery through June 8.

The ancient treasures, numbering some 385 individual pieces, include the famous Flying Horse of Kansu (2nd century A.D.) and the jade-and-gold burial shroud of Princess Tou Wan (late 2nd century B.C.).

The traveling exhibit was selected from thousands of cultural objects excavated in the People's Republic of China from 1949 to 1972. Included are bronzes, pottery, porcelains and textiles ranging from pre-historic times to the Yuan Dynasty which ended in the late 14th century A.D.

Packed in specially-constructed cases fitted with shock-absorbing material, the exhibition weighs approximately 13 tons. It will be airlifted from Washington, D.C. to Kansas City after the exhibition at the National Gallery of Art closes on March 30.

Curators from the People's Republic of China will accompany the exhibition.

(more)

Contact: Rob Martin

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

Arrangements for the U.S. showings were made in Peking by the United States Liaison Office there. In the United States, preparations have been handled by the staffs of the National Gallery of Art and the Nelson Gallery-Atkins Museum, with support from the staff of the Freer Gallery of Art in Washington. Coordination has been provided by the Liaison Office of the People's Republic of China in Washington and by the Department of State's Bureau of Educational and Cultural Affairs.

The National Endowment for the Humanities has provided a grant to the Nelson Gallery-Atkins Museum for mounting the exhibit in Kansas City.

According to State Department officials, the visit of the exhibition to the United States is a further development of the cultural exchanges envisioned by the Shanghai Communique of February, 1972. Preliminary arrangements were worked out during the visit of Secretary of State Henry Kissinger to the People's Republic of China in the fall, 1973.

Principal contacts at the Nelson Gallery-Atkins Museum are Laurence Sickman, director of the gallery, and Marc F. Wilson, curator of oriental art.

Commenting on the pending visit, Sickman observed that "the exhibition is of monumental importance to the cultural understanding of the Chinese, and we are anticipating its arrival with tremendous enthusiasm and genuine humility.

"This is literally a once-in-a-lifetime opportunity for ourselves and for all Americans who wish to see this collection. For its own people and for visitors to this capital of heartland America, Kansas City can be justifiably proud to have been chosen for this showing of what is a fascinating collection of artifacts representing 500,000 years of Chinese History."

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GENERAL BACKGROUND

Since the People's Republic of China was established in 1949, Western scholars have been following with great interest Chinese publications describing remarkable archaeological discoveries. These included objects of great beauty as well as artifacts of significant historical importance.

In late 1971 and early 1972, many of the finds, made during the Cultural Revolution that began in 1966, were seen in Peking for the first time by Westerners. News of the finds caused a sensation.

The treasures included burial suits of jade which had clothed the bodies of a prince and a princess of the Han Dynasty, a remarkable bronze representation of a flying horse and exquisite miniatures of leopards inlaid with silver and gems. There were artifacts spanning centuries of China's past -- from 600,000 B.C. to 14th century A.D.

(more)

Contact: Rob Martin 753-3911

In the spring, 1973, a collection of 385 artifacts arrived in Paris from Peking for the world premiere of "The Exhibition of Archaeological Finds of the People's Republic of China." The exhibition opened at the Petit Palais on May 8, 1973. The objects selected for the exhibition represented a comprehensive selection from thousands excavated in China between 1949 and 1972.

In the fall of '73, the collection was moved to the British Museum in London. Visits to Vienna and Stockholm followed.

In August of '74, the exhibition opened at Royal Ontario Museum in Toronto and continued there until November when it was moved to the National Gallery of Art in Washington, D.C. It opened at the National Gallery on December 13, 1974 and continued there through March 30, 1975.

There is no doubt that this is one of the most unusual exhibitions ever to visit North America. While it is, in a sense, meaningless to attempt to place a monetary value on national treasures, the indemnification figure of about \$50 million does give some idea of the exhibition's importance.

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In London and Paris the collection drew huge crowds and more than three quarters of a million people passed through Toronto's Royal Academy during the exhibition's stay. In Washington, D.C., daily attendance ranged upwards to 6,500 persons. Total attendance at the National Gallery was approximately 700,000 persons.

One critic writing in the Sunday Times of London said:

"The treasures of China have arrived. As they emerged from grey packing cases the Royal Academy was taken over by a dazzling company of princesses, actors and musicians, prancing horses, riders and grooms. With these prizes have come an array of goods, both sumptuous and mundane, to show us just how rich the soils of China are in the buried treasures of her imperial past."

The Chinese Exhibition begins with the paleolithic period (600,000 - 7,000 B.C.) and terminates in the 14th century A.D. at about the time Marco Polo traveled to China.

Chairman Mao Tse-tung has written: "Let the past serve the present." The exhibition performs this function well by giving us a glimpse of a rich cultural past while at the same time demonstrating the care being taken by the Chinese people today in unearthing it.

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CHRONOLOGICAL TABLE OF THE CHINESE DYNASTIES

(Courtesy of the Organization Committee
of the Exhibition of Archaeological
Finds of the People's Republic of China,
Peking, 1974)

<u>Primitive Society</u>	c. 600,000 - 4,000 years ago
<u>Slave Society</u>	c. 21st Century - 475 B.C.
Hsia	c. 21st - 16th Century B.C.
Shang	c. 16th - 11th Century B.C.
Western Chou	c. 11th Century - 770 B.C.
Spring and Autumn Period	770 - 475 B.C.
<u>Feudal Society</u>	475 B.C. - A.D. 1840
Warring States Period	475 - 221 B.C.
Chin	221 - 207 B.C.
Western Han	206 B.C. - A.D. 24
Eastern Han	A.D. 25 - 220
The Three Kingdoms	A.D. 220 - 265
Western Tsin	A.D. 265 - 316
Eastern Tsin	A.D. 317 - 420
<u>Southern and Northern Dynasties</u>	A.D. 420 - 589
Sui	A.D. 581 - 618
Tang	A.D. 618 - 907
Five Dynasties	A.D. 907 - 960
Sung	A.D. 960 - 1279
Liao	A.D. 916 - 1125
Kin	A.D. 1115 - 1234
Yuan	A.D. 1271 - 1368
Ming	A.D. 1368 - 1644
Ching	A.D. 1644 - 1840
(Down to the 20th year of the reign of Emperor Tackuang)	

THE EXHIBITION OF ARCHAEOLOGICAL FINDS
OF THE PEOPLE'S REPUBLIC OF CHINA

Since the establishment of the People's Republic of China on October 1, 1949, reports of archaeological finds published in Chinese periodicals have added immeasurably to scholarly understanding of China's long history. Now 385 choice objects, only a fraction of the material excavated during the past twenty-five years, have been sent abroad by the Chinese government. For the first time, Westerners are able to view some of the most extraordinary cultural objects ever seen outside China. They include ceramics, bronzes, calligraphy, sculpture, gold and silver utensils, jade and wood carvings, and textiles. Dramatizing China's unbroken history, the objects in the exhibition span an awesomely long period -- from paleolithic times (c.600,000 B.C.) to the Yuan dynasty (A.D. 1271-1368).

Ceramics dating from the late neolithic period (c. 4,000 B.C.) to the Yuan dynasty provide a thread of continuity throughout the exhibition and further enhance our understanding of the achievements of Chinese potters through the centuries. Viewers will understandably be impressed by the enigmatic designs on the late neolithic pottery from Panpo and by the proto-porcelain glazed urn dating from the Shang dynasty (c. 16th-11th century B.C.). Equally unusual is the Sui dynasty (A.D. 581-618) pilgrim flask decorated with musicians and dancing figures. The white wares and celadons, those porcelains decorated with underglaze blue, to mention but a few, provide a tantalizing glimpse of a ceramic tradition that has no equal in the entire world.

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Among the most exciting pieces in the exhibition are the bronze ritual vessels (16th-11th century B.C.) found at the site of an ancient Shang city in modern Chengchow, Honan province. Those bronzes are representative of the earliest types that have thus far been unearthed in China. Their simple shapes and unassertive decoration belie their importance, for the Chengchow bronzes were the precursors of the impressive, architectonically conceived vessels from Anyang, the site of a later Shang capital.

Excavations in the People's Republic of China have also brought to light bronze vessels from widely dispersed geographic locations. One noteworthy aspect of the exhibition is that visitors have a unique opportunity to compare archaeologically attested bronzes produced in a number of local foundries situated outside the Shang and Chou capitals and representative of many different regional styles.

The jade funerary suit from the tomb of Tou Wan, consort of Liu Sheng, Prince Ching, reveals the sumptuousness of burial customs of the feudal lords of the Western Han dynasty. Although descriptions of such elaborate funerary customs do appear in Chinese literature, the discovery of the tombs of both Liu Sheng and Tou Wan at Mancheng in 1968 provided the first complete jade suits. In addition to Tou Wan's shroud, a number of Western Han bronze vessels with gold inlay designs from the Mancheng tombs clearly demonstrate the technical perfection attained by contemporary metal artisans.

Other important Han pieces, the elegant and graceful bronze horses from an Eastern Han dynasty tomb at Wuwei, Kansu province, are masterpieces on controlled realism. The single charger that gallops forward with one hoof touching a flying swallow epitomizes the energy of Han dynasty art.

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Tang dynasty artifacts in the exhibition include a number of gold and silver objects selected from the 1,023 pieces found in 1970 buried in two large earthen jars in the outskirts of modern Sian. The rich, foliate designs worked into the metal surfaces reveal the technical and artistic achievements of Tang craftsmen. Many of the smaller silver containers originally held minerals used for medicines.

Also from the environs of Sian are a group of items from the tomb of Princess Yungtai (A.D. 685-701). The small glazed and painted horse figurines are among the finest ever produced. Since examples of Tang paintings are extraordinarily rare, the copies of some sections of murals on the walls of Yungtai's imperial tomb, as well as the fine line drawing shown in rubbings of figures that decorate her stone sarcophagus, are of special importance.

Thomas Lawton
Assistant Director
Freer Gallery of Art

"THE EXHIBITION OF ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC
OF CHINA"

COMMENTS BY AUTHORITIES AND VISITORS

IN KANSAS CITY:

"In the forefront of the many important aspects of the exhibition is the fact that all the objects shown have been excavated under controlled conditions by highly-trained archaeologists. This circumstance adds immeasurably to our knowledge of Chinese material culture..... Inevitably, the concerned visitor will come to realize that in no other civilization of the world can be found a like vigor of creativity over so many centuries."

Laurence Sickman
Director
The Nelson Gallery-Atkins Museum

"Now a panorama of Chinese material culture has burst upon the American public in a spectacular array of objects, spanning a period from an incredible 600,000 years ago to the 14th Century, A.D. Without exaggeration, the Chinese Exhibition may be called the most complex and perhaps overwhelming exhibition of art and cultural artifacts of the century....What beckons us is an opportunity. No one will want to waste this opportunity, for the revelations to be found about ancient China will open undreamed-of horizons, while the beauty of so many of the exhibits is sure to leave the visitor profoundly moved."

Marc F. Wilson
Curator of Oriental Art
Nelson Gallery-Atkins Museum

IN TORONTO:

"Many people will be truly astonished by the exhibits. They have come to think of Chinese style in terms of what was introduced into 17th and 18th century Europe. But these objects are much older. They have a power and presence that reflects the skill of the Chinese people both of the past and of the present. We owe their discovery to modern China's archaeologists who have unearthed them and made them part of the living heritage not only of China, but of the world."

Professor Barbara Stephen
Far Eastern Department
Royal Ontario Museum
Toronto

IN WASHINGTON, D.C.

"The exhibition...the dazzling collection of art and treasures making the rounds of the world now -- has served the People's Republic and the West as well as a medium of re-acquaintance."

Robert Duffy
St. Louis (Mo.) Post-Dispatch

"In overwhelming majority, sensible persons will be drawn to the 'Exhibition of Archaeological Finds of the People's Republic of China' by the sheer magnificence of so many of the objects being exhibited. In this respect, however, other great Chinese exhibitions of the past have had their own high claims. Whereas no previous Chinese exhibition ever held, at any time or place, has remotely matched the present one for the rich historical interest."

Joseph Alsop
Washington POST Potomac Magazine

"Archaeological Finds of the People's Republic of China'... is a spectacular exhibition, spectacularly installed. Such superlatives seem unavoidable, for Washington has never seen older or more awesome objects more beautifully displayed.

"As one progresses through the show, one can almost feel the ages pass and the Chinese culture blossom, but certain works appear to leap out of the continuum. One of them is the astonishingly representational seated figure of a woman found in 1964 at Ling-t'ung in Shansi.

"The forgotten artisans who made these things, and the Chinese authorities who have sent them to this city, have done us a favor. The Chinese exhibition warrants many visits."

Paul Richard
Washington POST

(more)

"Exhibits of finds during the Cultural Revolution in China made the point to the local population that studying the nation's heritage provides a good lesson in 'oppression the Chinese people had undergone over countless generations.'

"For the Chinese of the Mao era, proud as they are of their ancient civilization, the old, silver, jade and countless other treasures worth many emperor's ransom represent the toil and wealth squeezed out of the common people."

Julian Shuman
Special to the Kansas City STAR

"This display is by far their most stupendous coup in the strange world of East-West cultural exchange...It is a coup based on something real, however, for as a feat of archaeological research, the show represents a stunning achievement both in the scope of the excavations and the historical range of the periods encompassed. This massive research effort has been truly spectacular, and it has netted a breathtaking quantity of objects of esthetic as well as historical interest."

Hilton Kramer
Special to the New York TIMES

IN PARIS:

"The loan of 400 invaluable art objects from Peking...is a cultural and historical event of the first importance... This is by far the most important gesture of cultural rapprochement between China and the West in the recent thaw -- and the most valuable to the public."

Douglas Davis
NEWSWEEK

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The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

中華人民共和國出土文物展覽

EXHIBITION DESIGN AND DISPLAY

(Special acknowledgement is made to the Royal Ontario Museum in Toronto for use of part of the following description and for the idea to relate this important behind-the-scenes story.)

For centuries, the objects in the Chinese Exhibition were lost in the darkness of the earth. When they began emerging under the hands of archaeologists of the People's Republic of China 25 years ago, they caused a sensation in the academic world, because among the discoveries were treasures which were never seen before and which would take their place beside the best in the world.

It could be argued that such is the stature of these objects that were they to be displayed on upturned soap boxes they would not be diminished in any way. While that may be true, in one sense, the addition of the exhibition designers' talents does add immeasurably to the enjoyment of the exhibition, clothing it with an additional dimension which serves to heighten the pleasure and sharpen the focus for the viewer.

For those who saw the Chinese Exhibition in Paris and then in London, the display elements were in sharp contrast. The French, perhaps because of shortage of time, elected to display the objects in stark simplicity.

(more)

Contact: Rob Martin

753-3911

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

The British, on the other hand, spent more than \$100,000 on display areas, cases and lighting. To view the jade burial suit, for example, a visitor "descended" into an area with all the brooding moodiness of a tomb. Overall, the Royal Academy was dark, with the objects themselves bathed in light.

At the Royal Ontario Museum, the jade suit was displayed under hard quartz lighting which according to museum descriptions, "sharpened objects and maintained natural colors."

In Washington, D.C., the National Gallery of Art utilized a 9 ½ by 5 ½ foot case lighted from above by recessed tungsten-filament bulbs which created an awesome but natural mood.

The Nelson Gallery display follows the pattern set by the National Gallery, and the jade suit display case is, in fact, the same case used in Washington.

The Nelson Gallery's Spanish-Italian Decorative Arts Room was transformed into a somber, yet dramatic setting for the burial shroud of Han Princess Tou Wan.

As to floor space, the challenge of effectively utilizing up to 20,000 square feet was approached with similar wisdom from world city to world city. The requirement for presenting the exhibition in historical sequence set patterns of design/display which achieved refinement from place to place.

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In Toronto, the Armour Court and Exhibition Hall of the Royal Ontario Museum totaled 16,000 square feet, some 2,000 square feet more than was available at the Royal Academy in London. At the National Gallery of Art, exhibition areas covered 16,000 square feet and at the Nelson Gallery-Atkins Museum the square footage approximates 18,000.

In October, 1969, a tomb dating from the Eastern Han Dynasty (AD 25 - 220) was opened by archaeologists. Inside, they discovered 39 magnificent horses, 17 armed warriors on horseback, and a number of horse-drawn vehicles, attendants, and charioteers -- all in bronze. Among them was the Flying (Gallop)ing Horse of Kansu which is recognized as a world art treasure. In Europe, the Flying (Gallop)ing Horse was displayed by itself. In Toronto, John Anthony, chief of display at the Royal Ontario Museum, designed a waist-high display case about 18 feet in length. In it, he arranged the horses along the top, with the Flying Horse on a slightly raised platform, at the head of the column. The effect was heightened by having the horses in the center of an area free of any other exhibit.

In Washington, the famous steed was set off by itself in a wonderfully-lighted cylindrical case.

At the Nelson Gallery-Atkins Museum, Marc F. Wilson, curator of Oriental Art, also elected to set the Flying Horse apart from the cortege of other horses, carriages, and attendants.

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Though the famous horse has its own space, it "leads" the cortege in this manner. The viewer enters a doorway and before him is a narrow, vertical, smoky glass panel through which he sees the cortege in its display case. The cortege is directed toward the viewer's right. Turning right, the visitor next enters a circular room (18 feet in diameter). Encased in a tall vertical transparent chimney is the Flying Horse, perched on a plexi-glass stand. Behind the horse is another vertical glass panel similar to the one which "teased" the viewer upon his entering the doorway. Now, the visitor sees that the Flying (Gallop)ing Horse is "leading" the cortege in that the position of the famous steed is in a perfectly-straight line with the cortege and in the same direction.

From the circular room, the viewer is "spiraled" into the room with the cortege, and again the visitor looks back through the glass panel to see the Flying Horse at the head of the bronze procession. Normally, the space occupied by the bronze procession is the South Loan Gallery of the famous Kansas City museum.

At the Nelson Gallery, the 385 objects of the exhibition are shown in some 100 display cases of one-, two-, three-, or four-transparent sides, depending on the configuration. A number of four-sided, free-standing cases are used, so that the viewer visitor may look from every angle. Behind the transparent panels are blocks, stands, and backdrops covered in fabrics of varying colors and textures. Many objects are "lashed" down with thread to prevent them from moving. Thermo-hygrometers (measurements for temperature & humidity) are placed inside each case. Lighting is through filtered panels in the tops of the cases. (more)

Walls in the exhibition vary in color from white to blue to brown to red to gray. Carpeting is in two colors -- bright red and chocolate brown. Logistically-speaking, the mounting of the Chinese Exhibition in Kansas City required tens of thousands of man-hours of work, thousands of boardfeet of lumber, tons of wallboard material, hundreds of gallons of paint, and untallied amounts of nails, striping tape, fabrics, and other materials.

In all, the Nelson Gallery presentation is a carefully-planned labryinth or maze, dimmly-lit in its ambient effect and brightly-lighted within the cases. The result is quietly, tastefully dramatic.

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THE WILLIAM ROCKHILL NELSON GALLERY OF ART -
THE MARY ATKINS MUSEUM OF FINE ARTS

Opened in 1933, the Nelson Gallery-Atkins Museum prospers from the estate of Colonel William Rockhill Nelson, former editor of the Kansas City Evening Star.

Nelson, who died in 1915, provided a \$13 million trust fund for the establishment of an art gallery and acquisition and display of works of art. Nelson's widow, Ida Houston Nelson, his daughter, Laura Nelson Kirkwood, his son-in-law, Irwin Kirkwood, and his attorney, Frank Rozzelle, all left their estates toward construction of the building.

Upon her death in 1911, Mary Atkins left a substantial part of her estate for the purpose of building an art museum in Kansas City.

The combined resources produced what is today the seventh largest museum in the United States.

Situated on 20 acres of sprawling lawns and trees in South Kansas City, the imposing limestone structure houses outstanding collections of American, European, and Oriental art. With the completion of the Frank Grant Crowell Wing - now under construction on the second floor - the building will occupy 58 galleries and 11 period rooms.

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The formation of the Oriental collection - reputed to be among the finest in the Western World - began in 1930. The collection embraces the arts of the Near East, Far East, and Southeast Asia. Sumerian, Iranian, Indonesian, Chinese, Japanese, and Korean art forms are represented.

In the Chinese collection, a dragon-design Jade Ritual Disc, called a Pi (pronounced bee), dating to about the 4th century B.C., a tall wooden 11th century "Kuan-yin" diety figure and the Gallery's large collection of Chinese paintings are considered especially fine. The collection of Chinese furniture also has the reputation of being among the best of its kind.

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LAURENCE SICKMAN

Director

The Nelson Gallery of Art -
Atkins Museum of Fine Arts

Kansas City, Mo.

Born in Denver in 1906, Laurence Sickman acquired a deep interest in Oriental art at an early age. Graduating from Harvard in 1930 with a degree in Far Eastern studies, he went to China on a Harvard-Yenching Fellowship. Living in Peking, the young American had unique opportunities to learn from distinguished Chinese scholars who gathered in the capital city.

During his years there, he traveled widely to the provinces to learn first-hand of the regional influences on China's material culture. In 1935, he returned to the United States, via India and the Near East, to become curator of asiatic art at the Nelson Gallery.

During World War II, he served as an officer in the combat intelligence unit of the U.S. Air Force, with assignments in England, India, and China. At the end of the war, Major Sickman formed a group of museum devotees who worked in the arts and monuments section of the armed forces general headquarters in Tokyo.

From 1948-1953, he served as vice director of the Nelson Gallery, and in '53, he became director.

He has been an author and editor of books and magazines on Oriental art and a continuing contributor of articles to professional publications.

Laurence Sickman is regarded as one of the foremost authorities on Oriental art in the Western World. He holds three honorary doctoral degrees and has been honored by many organizations in the United States and abroad. He also is fluent in the Chinese language.

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MARC F. WILSON

Curator of Oriental Art

The Nelson Gallery of Art -
Atkins Museum of Fine Arts

Kansas City, Mo.

Marc F. Wilson, 33, was born in Akron, Ohio. He received a bachelor of arts degree in history from Yale University in 1963. In '64, he served as a part-time departmental assistant at The Cleveland (Ohio) Museum of Art. In 1967, he received a master of arts degree in art history from Yale.

From 1967-69, he was associated with the Nelson Gallery under a Ford Foundation Museum Training Program grant. For the next two years, he was in Japan, Taiwan, and Hong Kong traveling and studying again under Ford Foundation auspices.

During this period, he served as a translator and project consultant in the Department of Painting and Calligraphy at the National Palace Museum in Taipei, Taiwan. He is fluent in Chinese.

He became associate curator of Chinese art at the Nelson Gallery in 1971, and two years later, he was named curator of Oriental art, the position he now holds.

Mr. Wilson has published numerous articles in professional publications, and he is regarded as one of the most proficient young American scholars in Oriental art history. Presently, he is enrolled in the doctoral program at the University of Kansas.

In addition to the director, he is the single most important Nelson Gallery staff member responsible for the overall planning and installation of The Chinese Exhibition.

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The term "humanities" includes, but is not limited to, the study of the following: language, both modern and classical;

4/19/75 #47



News

from the

National Endowment for the Humanities

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FOR IMMEDIATE RELEASE

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THE NATIONAL ENDOWMENT FOR THE HUMANITIES SUPPORTS
CHINESE ARCHAEOLOGICAL EXHIBITION AT KANSAS CITY'S
NESLON GALLERY-ATKINS MUSEUM WITH GRANTS TALLING
NEARLY \$400,000.

The Humanities Endowment will also support the exhibition at San Francisco's Asian Art Museum with a grant of \$275,000.

Washington, D.C. -- With the assistance of grants totalling \$397,401 from the National Endowment for the Humanities, an exhibition of artifacts and works of art from the People's Republic of China opened April 19 at the William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts in Kansas City, Missouri.

Announcement of the grants was made by Dr. Ronald S. Berman, Chairman of the Humanities Endowment.

The now-famous exhibition, shown in Europe, Great Britain and Canada last year and most recently on view at the National Gallery of Art in Washington, D.C., comprises hundreds of items demonstrating the evolution of Chinese material culture from the 5th century B.C. to the 14th century A.D.

-continued on reverse-

The NEH grants are supporting among other activities the transportation of the collection in the United States and its return to Peking, and an illustrated catalogue of all the objects in the collection.

The objects in the collection, many of a kind never seen before in the western world, were recovered by Chinese government archaeological efforts in the last 25 years and were selected from among thousands submitted from different parts of the country and assembled in Peking. The style of daily life, the development of bronze casting and ceramic glazing, and the history of warfare are documented in an array of textiles, bronze and ceramic vessels, tools, statuary, and weapons spanning almost 2000 years of Chinese history.

The more celebrated pieces in the collection include a jade funeral suit designed to preserve the body of Princess Tou Wan, Western Han Dynasty, late 2nd century B.C., and a bronze figure of a flying horse, Eastern Han Dynasty, 2nd century A.D. The horse, balancing on one leg on the back of a swallow, is a remarkably realistic interpretation of Chinese "celestial horses" which were representations of the tall western breed of animal.

The director of the Nelson Gallery-Atkins Museum, Laurence Sickman, is himself preeminent among American historians of Chinese art.

After its eight-week stay in Kansas City, the Chinese exhibition will be on view, partly through the assistance of a grant potentially totalling \$275,000 from the National Endowment for the Humanities, at the Asian Art Museum in San Francisco, California. There the Humanities Endowment will support, for another eight weeks, various activities and the production of materials similar to those made available in

Kansas City for an intended audience covering thirteen western states.

The National Endowment for the Humanities is a Federal agency established in 1965 to further work in the various subjects of the humanities. These include literature, history, philosophy, archaeology, languages, jurisprudence and comparative religions. One of the Endowment's roles is to bring the humanities to the public through its Division of Public Programs. The Division carries on its work through programs in film and television, through its State-Based program, which is now in operation in all fifty states, and through its program of assistance to museums and historical societies.

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和國出土文物展覽

PUBLIC HOURS FOR CHINESE EXHIBITION SET;

REGULAR ADMITTANCE FEES TO BE MAINTAINED

KANSAS CITY, Mo. -- Public viewing hours for the famed "Archaeological Finds of the People's Republic of China", scheduled to open here April 20, have been announced by the Nelson Gallery-Atkins Museum.

According to the gallery-museum director, Laurence Sickman, normal gallery hours will be extended on Tuesdays and Fridays, but otherwise normal times will be maintained. The public hours are as follows:

Mondays - Closed to the public
(except Memorial Day, May 26, 10 a.m. - 5 p.m.)

Tuesdays and Fridays - 10 a.m. - 9 p.m.

Wednesdays, Thursdays, & Saturdays - 10 a.m. - 5 p.m.

Sundays - 2 p.m. - 6 p.m.

Normal gallery admittance fees will prevail, Sickman said. The fees are 50¢ for adults and 25¢ for children under 12, and will be in effect on Saturdays and Sundays as well as weekdays.

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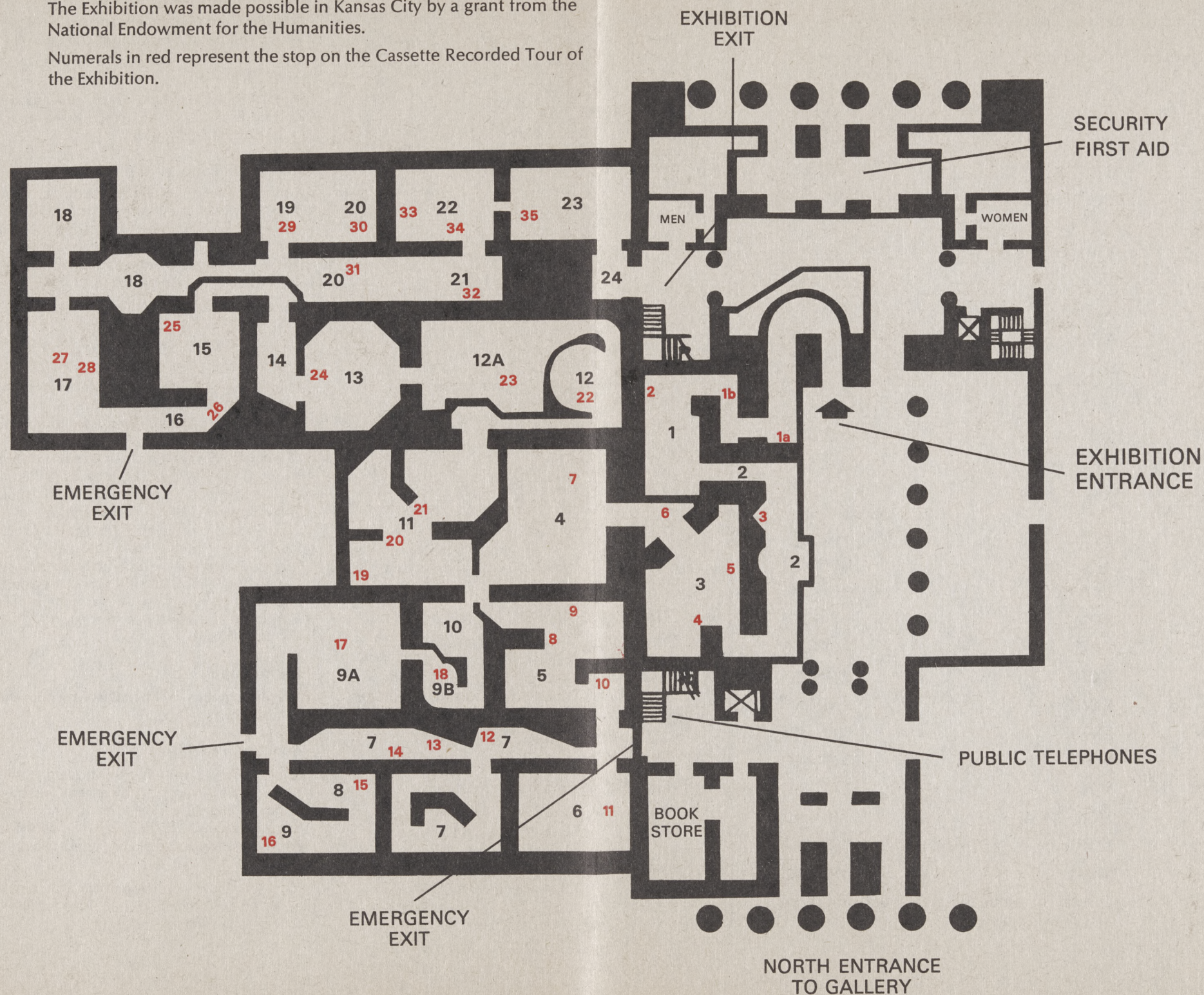
Contact: Rob Martin

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

MAP GUIDE TO THE CHINESE EXHIBITION

The Exhibition was made possible in Kansas City by a grant from the National Endowment for the Humanities.

Numerals in red represent the stop on the Cassette Recorded Tour of the Exhibition.



KEY TO THE MAP GUIDE

[Red numerals refer to stops on the Recorded Tour]

Room Number	Categories	Item Numbers
1.	I - III	1 - 37
2.	IV - V	38 - 58
3.	VI - VII	59 - 86
4.	VIII	87 - 92
5.	IX - XII	93 - 115
6.	XII	116 - 118
7.	XIII - XVI	119 - 136
8.	XVII	137 - 139
9.	XVIII	140 - 168
9A.	XVIII	147 - 157 [Jade suit]
9B.	XVIII	164 - 165 [Leopards]
10.	XIX	169 - 198
11.	XX	199 - 217
12.	XXI	218 [Galloping Horse]
12A.	XXI	219 - 235 [Cortege]
13.	XXII - XXIII	236 - 246
14.	XXIV	247 - 263
15.	XXV	264 - 273
16.	XXVI	274 - 295
17.	XXVII	296 - 308
18.	XXVIII	309 - 328
19.	XXIX	329 - 332
20.	XXX	333 - 347
21.	XXXI - XXXII	348 - 361
22.	XXXIII	362 - 368
23.	XXXIV	369 - 385
24.	Display of archaeological publications of The People's Republic of China	

GENERAL INFORMATION

The Exhibition of Archaeological Finds of the People's Republic of China has been made possible in Kansas City by a grant from the National Endowment for the Humanities.

Hours of Opening

Tuesday and Friday 10 a.m. - 9 p.m.

Wednesday, Thursday and Saturday
10 a.m. - 5 p.m.

Sunday 2 p.m. - 6 p.m.

Open Memorial Day, May 26, 10 a.m. - 5 p.m.

Last admission to the Exhibition:

One hour before closing time.

Emergency Facilities

In case of emergency the public is directed to contact the First Aid and Security Office at the south end of Kirkwood Hall (the central hall of Gallery) directly behind the entrance to the Chinese Exhibition and opposite the main door into the Gallery.

Public pay telephones are located at the North Corridor, opposite the Bookstore.

These and public facilities are clearly marked on the map on the reverse side.

Wheel Chairs

Wheel chairs are available free, for those who require them. To obtain, please apply to a hostess in Kirkwood Hall.

Checking Regulations

Only small purses (less than 12" x 16" x 5"), printed guides of the Exhibition (including this one), catalogues, and tape-recorded tours (here supplied) are permitted in the Exhibition.

Umbrellas, attaché cases, suitcases, and shopping bags must be checked. Coats not checked must be worn.

Films and Orientation Programs

Film: "New Discoveries in Archaeology"

Film: "Historic Relics Unearthed During the Cultural Revolution"

Orientation program of slides and tape, supplied by The Committee for the Organization of Exhibitions of Archaeological Finds of the People's Republic of China

The films and orientation programs as listed above will be shown without charge in the Atkins Auditorium at the times posted in Kirkwood Hall.

The Atkins Auditorium, which is located on the ground floor, may be reached by the staircase opposite the Bookstore.

Recorded Tours of the Exhibition

To avoid the congestion of conducted group tours, individual self-contained audio-electronic tours will be available. A fee of 75¢ for single and \$1.00 for double will be charged.

These are available immediately inside the entrance to the Exhibition.

Personally guided tours will not be offered.

Catalogues, Slides, Postal Cards, Posters, and Books

The Nelson Gallery - Atkins Museum is sharing with the National Gallery of Art an unillustrated catalogue of the Exhibition, the text for which has been provided by the Committee for the Organization of Exhibitions of Archaeological Finds of the People's Republic of China. This is currently on sale for \$1.50.

A lavishly illustrated pictorial guide to the Exhibition is on sale at \$4.00, paperback; \$7.50, hard bound. These are available at the service counter at the Exhibition's entrance. Catalogues, as well as slides, postal cards, posters, and books, will be available at the special Exhibition sales desk near the exit of the Exhibition.

Photography

No photography will be allowed within the Exhibition.

Luncheon Facilities

The Cafeteria on the North Mezzanine will be open 10 a.m. - 4 p.m. daily except Tuesdays and Fridays, when it will be open 10 a.m. - 9 p.m.; Sundays 2 p.m. - 5 p.m. Available will be hot soups, assorted sandwiches, salads, pastries, and drinks.

Rozzelle Court will be open from 11 a.m. - 4 p.m., serving box lunches at \$2.00. Also available will be small snacks and drinks.



Bronze Galloping Horse (Exhibition No. 218)
Height: 34.5 cm., Length: 45 cm.
Unearthed in 1969 at Wu-wei, Kansu
2nd Century A.D.

This bronze galloping horse flying on the back of a swallow was excavated from a Han Dynasty tomb in 1969, in western China's Kansu Province. It was part of a large hoard of objects made for burial with a powerful general. The cache included 39 bronze horses, carriages, attendants, drivers and an image of the general. It was commonly believed in ancient Han China that special horses, called "Celestial Horses" had the power to transform themselves into dragons and to act as a medium through which the dead passed on to the after world. This horse is a rare embodiment of that belief. Burial goods made of bronze are rare. For common people, they were usually made of humble substitutes such as wood or clay.

Contact: Rob Martin

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ATHENS MUSEUM OF FINE ART
4525 OAK STREET
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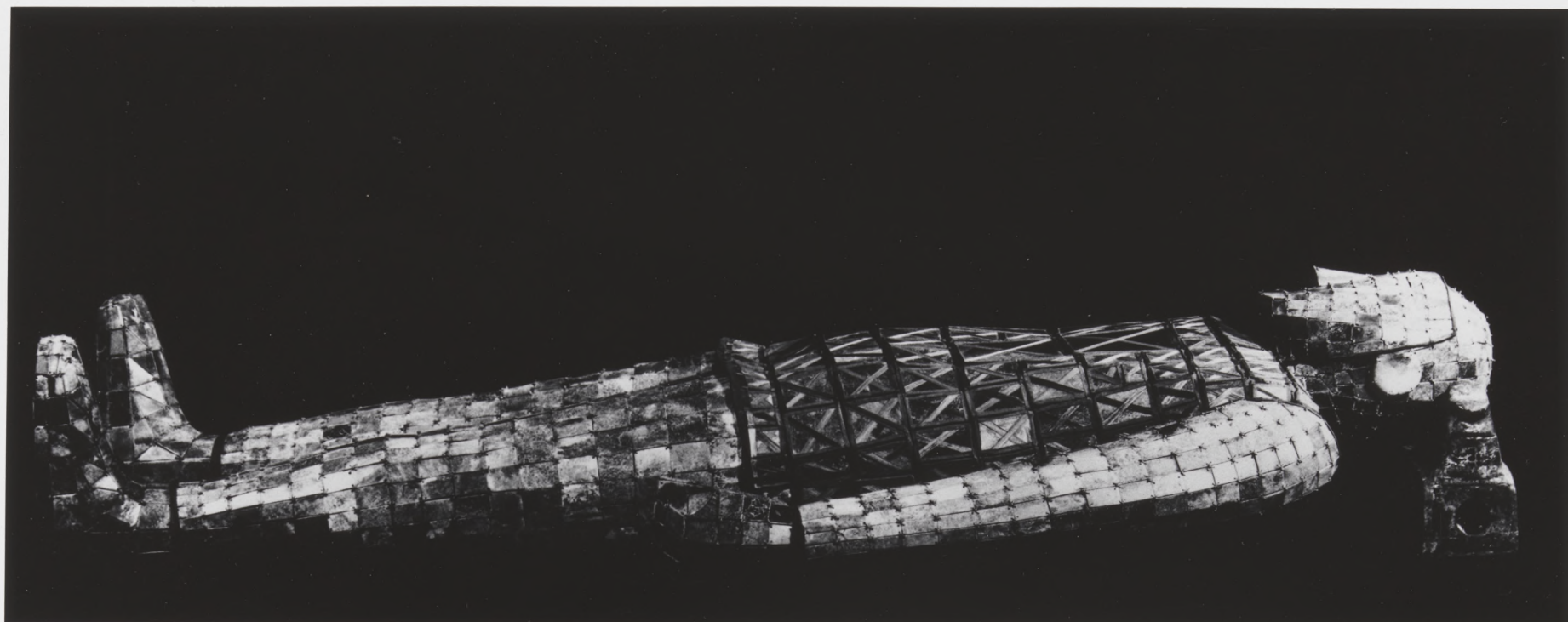


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Jade Burial Suit (Exhibition No. 147)
 Length: 172 cm. (5 ft. 7 3/4 in.)
 Western Han Dynasty
 Late 2nd Century B.C.

The suit belonged to Tou Wan, wife of Prince Liu Sheng who reigned at Chun-shan, near modern Peking. Both the tomb of the prince, who died in 113 B.C., and his wife were discovered by accident in 1968 at Man-ch'eng, Hopei and are the most spectacular examples of an ancient Chinese custom of burying select members of the imperial family in jade suits. Chinese of the period believed that jade held magical properties which prevented decay of the body after death. Lady Tou Wan's suit consists of 2,160 tablets of jade fastened together by solid gold thread. The fabrication of the suit began during the life-time of its princely wearer and would have required the effort of one man working ten years.

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ORIENTAL EXPERTS Laurence Sickman (right) and Marc F. Wilson are the two primary Nelson Gallery-Atkins Museum staff members responsible for mounting "The Exhibition of Archaeological Finds of the People's Republic of China" during its Kansas City visit - April 20 - June 8. Sickman is director and Wilson is curator of Oriental art of the Nelson Gallery.

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THE NELSON GALLERY-ATKINS MUSEUM, Kansas City, Mo., is among the 10 largest art galleries in the United States. Opened in 1933, it houses outstanding collections of American, European, and Oriental art.

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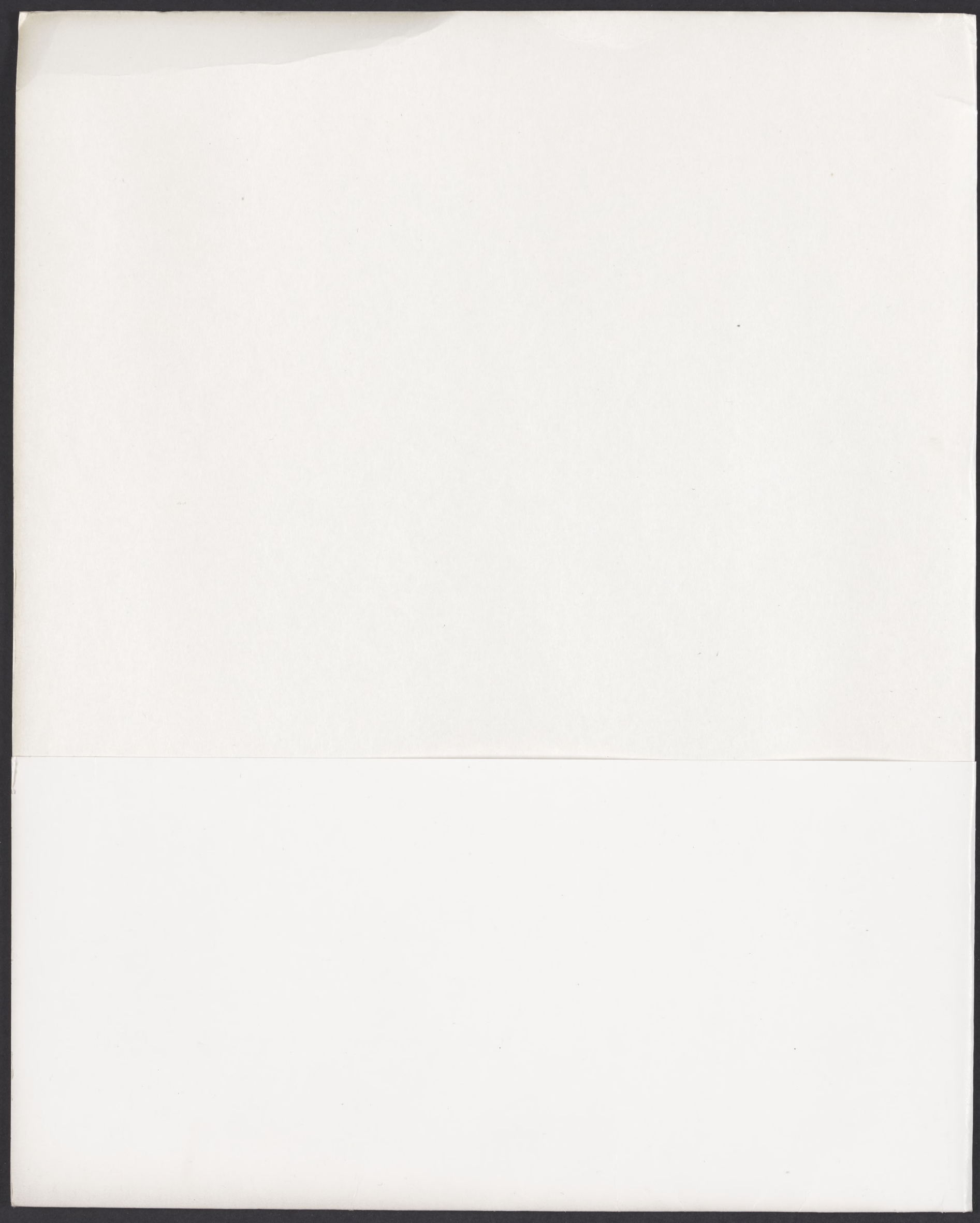
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